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from every standpoint, is generally high and the needs of all degrees of cultivated taste may readily be supplied if one be properly advised. Then, too, our architects are taking a stronger personal interest in furniture and their services are more frequently being demanded by clients whose exacting demands the ready-made market refuses to satisfy. Through this means the standard of design for the more expensive kind of furniture is being constantly raised and this in itself cannot but react favorably on the general design of all American-made

furniture. Perhaps our most lamentable deficiency in the mobiliary art is our lack of native skilled craftsmen and of a system from which succeeding generations may hope to draw them. Talented artists America now possesses in abundance and their interest in the art industry will, doubtless, come in time; our crying need is an educational system sufficiently broad to provide in greater number and variety the needed skilled workers, and a system of distribution which will have for its motto "the public be educated" in art.

THE GOOD FURNITURE ROOM

THE room illustrated on the opposite page was one of the chief features of the exhibition of American Industrial Art set forth in the National Museum from May to September, under the auspices of the American Federation of Arts. This room was arranged as an exhibit by the editors of *Good Furniture*. In it the co-operation was complete, the result was not a mere room but a collective exhibit by thirty-five different exhibitors. This meant that personal and private interest were merged in the welfare of all and a vital principle, that of cooperation in such work, was admirably illustrated.

Artists, craftsmen and manufacturers placed at the disposal of those who had the work in charge the best of their production; and carpenters, upholsterers and workmen gave cheerful and intelligent aid in combining and arranging the exhibit. The general plan was drawn up by Mr. Henry W. Frohne, the Editor of *Good Furniture*, in Grand Rapids and the work was carried out in Washington under the immediate direction and skillful supervision of Mr. William Laurel Harris, of New York. The room was not either of a design or proportion peculiarly adapted to the purpose to which it was put, but these obstacles to effect were overcome and the room possessed a peculiarly livable quality.

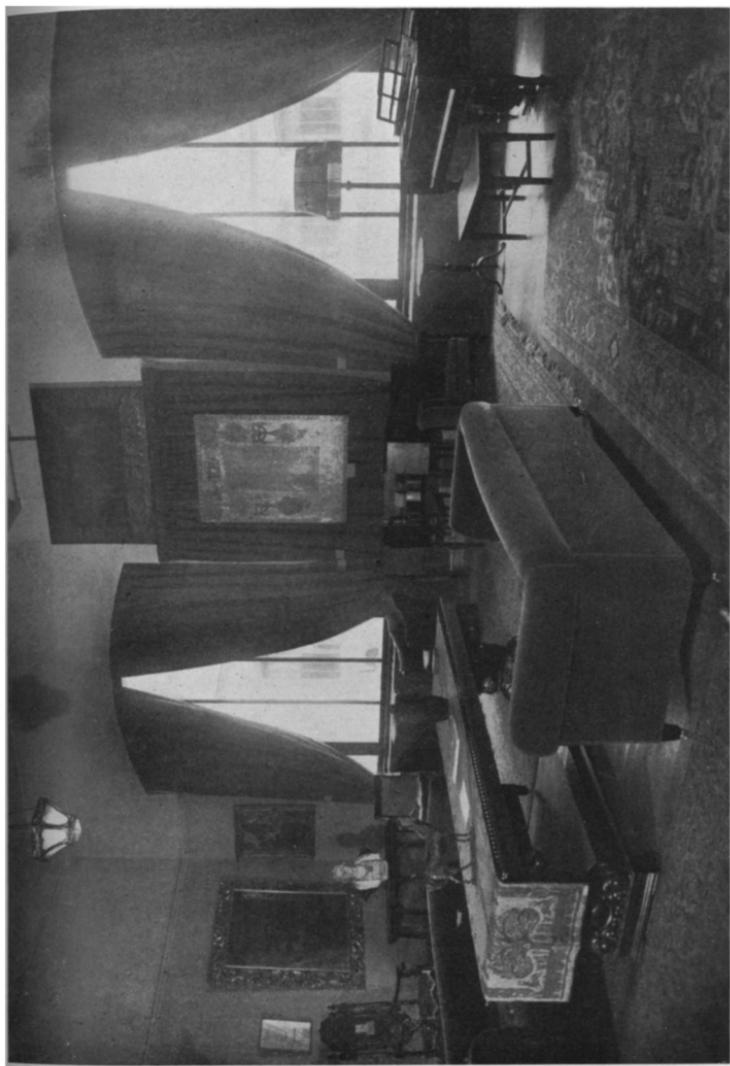
Everything in the room was made in America and was displayed in relationship to other manufactures for uses which were originally intended. It was this that gave

to each exhibit new meaning and significance.

The room as a whole has been set up anew in the Avery Library at Columbia University, where the lesson it taught and the work it illustrated will be still more widely dissimulated. The fact is, however, that during the summer months while it was on view in the National Museum at Washington, this room, as a part of the Industrial Art Exhibit, was visited by thousands of persons from all over the United States.

The general tone of the room was a golden brown on a cool gray plaster wall. The dominant effect was obtained through the use of silks with woven tapestries and panels of richly tooled leather, painted and gilded. On these deep warm tones the objects of art in bronze, pottery and fabrile glass took on an added lustre and manifested a singular charm. There was a note of sumptuousness and also of comfort.

All of the furniture in the room was made in Grand Rapids. There were rugs on the floor of interesting design and quality. There were pictures on the walls by American artists of note; there were tablecovers and scarfs as well as embroidered fire screens by skillful craftswomen. Here and there a small bronze was to be seen by an accomplished sculptor. It has been truly said that this room represented an idea and a principle. The idea was that of intelligent and effective cooperation for common good; the principle, what one man can not do a group of men can do.



THE GOOD FURNITURE ROOM

COURTESY OF "GOOD FURNITURE"

A SECTION OF THE EXHIBITION OF AMERICAN INDUSTRIAL ART HELD UNDER THE AUSPICES OF THE AMERICAN FEDERATION OF ARTS
THE UNITED STATES NATIONAL MUSEUM, WASHINGTON, D. C.,
MAY-SEPTEMBER, 1915